

WASHINGTON, D. C., SUNDAY, MARCH 9, 1919.

ARTISTS WHO STAR ON STAGE AND SCREEN

Anita Stewart
"A Midnight Romance"
PALAZZO.

Frieda Hampo
Soprano-Opera
NATIONAL
March 14th

Marjorie Dunlop Pringle
"The Girl in State Room - B."
SHUBERT GARRICK
TO DAY

Mrs. Jimmie Barry
AT
KEITHS.

Janet Lane's
"Folly Girls"
LYCEUM.

Bryant Washburn
in
"The Venus of the East"
at SAVOY

Dorothy Denon
in
"Extraordinary"
LOEW'S
Palace
SUN-WED

Kitty Gordon
in "The Unveiling Hand"
at CRANBALLS
THIS WEEK

Rose LeStrange
COSMOS.

Cap. Max Montezola
in a
"Burgomaster of Belgium"
BELASCO.

Henry Harmon
in
"Out of the Fog"
MOORE'S STRAND

Billy Arlington
AT THE O.
GAYETY.

Marguerite Clark
at
"Mrs. Wiggs of the Cabbage Patch"

Marion Davies
in
"The Belle of New York"
at METROPOLITAN

Gloria Swanson
in
"Don't Change Your Husband"
MOORE'S GARDEN

"My Friend, the Audience"

By EARLE DORSEY.

The gathering shades of this Sabbath evening will mark the re-appearance in Washington of Raymond Hitchcock, the foremost American disciple and exponent of the basso-profundo type of stage fun-making. His vehicle is, of course, the 1918 version of the now famous "Hitchy-Koo," though Mr. Hitchcock's bid for the early 1919 spring theatrical trade will not be aided and abetted by his associates of the past, Leon Errol and Irene Bordoni. Leon has gone to England and Irene is one of the stars of "Sleeping Partners."

However, that has nothing to do with the case. The issue under the ribbon at this moment is the intimate relation Mr. Hitchcock's brand of clowning bears to the species of fun-making which is so integral a part of the performances of those two other super-clowns, Frank Tinney and Ed Wynn. The idea may be regarded as platitudinous by the theatrical elect, yet Mr. Hitchcock's appearance will possibly call sharply to mind the fact that Hitchcock's comedy technique is, in the long run, the same as the technique of Tinney and Wynn.

These three gentlemen always base their efforts at fun making on the principle that any audience is flattered when the audience is included in the performance. This principle, naturally, is well known to all professional comedians and in various forms many practitioners attempt to manifest the principle. For the most part, however, their efforts lack finesse. It is only in comedians like Hitchcock, Tinney and Wynn that the manifestation and demonstration of the principle reaches its full flower.

These three gentlemen adopt, in principle only, the idea of figuratively inviting the audience into the cast. In their demonstrations, the three adopt methods of practice which are as wide apart as the ties in a jerkwater railroad.

Wynn finds his greatest joy in making fun of his own show. Ever he is at war with the rest of the play. Be an act never so good, Wynn will not hesitate to side with the audience and lead a verbal assault upon the performance. Unless they have written into the production suitable lines, Ed Wynn will promptly make lines, but ever he is calling attention to this and that foible and shortcoming of play, music or cast.

Tinney inclines to the idea of making fun of himself. He will attempt to recite and the effort will prove at once execrable yet side-splitting. His character is that of the property man who has sidetracked the show while he strolls on to chat a while with the audience. The actors Tinney shows one are never the actors before the footlights. They are the actors of the stage entrance. Tinney is ever more interested in the ventilation and lighting of the theater, while he performs, than in the action called for by the libretto. He is, we might say, the janitor of stage comedy, the man who will not hesitate to halt a scene to inquire if the lady in the box can see the show.

In Hitchcock, however, we find a different manifestation of the same dramatic tenet. Hitchcock is the evangelist, the exhorter, the Billy Sunday, the medicine show man of the comedy stage. He is always booming and exhorting. His very voice—sepulchral and profound in its resonance—suggests the soul-saving circuit rider.

Mr. Hitchcock is given to the trick of constantly checking his performance to exhort the audience. He may exhort them to come early, he may exhort them to see a certain act, he may exhort them to applaud a certain scene, but ever he exhorts. Frequently, he feels himself too out of touch. Then he descends to the orchestra and exhortations from A-2. Try as one will, one cannot rid the mind of the picture of the sedulous, ministering pastor, gathering together his little flock for the evening's service. By its very atmosphere of contrast, the performance gathers comic weight.

Let Hitchcock sing a song and immediately we have a psalm singer at his trade. Let him speak a line and we have the half-guilty impression of being chided for our moral delinquencies. Hitchcock speaks of Billy Sunday. He declares that both he and Billy are good showmen. True enough, only not far enough. He should make clear the fact that both he and Billy are good evangelists. So

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Raymond Hitchcock
playing
NATIONAL

"Fatty" Reappears On Columbia Screen In a New Comedy

When Roscoe ("Fatty") Arbuckle, the famous \$1,000,000-a-year comedian of the Paramount forces, visited Washington a little over a week ago, he told the audience at Loew's Columbia Theater, during his speech from the stage, that while he didn't expect to be back for a long time in person, he would be with them "in spirit and on the screen."

As soon as Fatty left the stage of the Columbia, Manager Fred Klein set to work to arrange for a showing of an Arbuckle comedy and it happened that there was ready for release, at that particular time, Fatty's newest comedy of all, "Love."

Bookings were hastily arranged at the Columbia to screen the Arbuckle comedy as the second part of a big double bill that will include Kitty Gordon in "The Unveiling Hand," and which will run for the first four days of this week, beginning today. So, for the first time since Fatty's bulky departure, the Columbia presents him this week "in spirit."

"Love" is one of Fatty's screen adventures into the land of romance. The picture also calls for Arbuckle, who weighs several hundred pounds at least, to catapult himself through the dining-room window of his adored one's home, the leap being made from the seat of an old-fashioned bicycle.

If you saw Fatty Arbuckle on the Columbia stage and can then imagine him going headfirst through a window, you may well wonder how he manages to retain his girlish laughter and his buxom figure.

"Oh Uncle," the sprightly Shubert musical comedy which had been booked to appear at the Shubert-Garrick Theater this week, will be seen at their playhouse sometime later in the season.

Introducing a New Star

The new comedy with a musical setting that comes to the Shubert-Garrick this week, beginning tonight, with the title, "The Girl in State Room B," will bring to stardom for the first time in this city, Marjorie Dunlop Pringle, a dainty miss who was first seen in "The Melting of Mollie," "in spirit and on the screen."

Miss Pringle has a pretty face that will ingratiate her winning ways to the hearts of many theatergoers, while her soft, sweet voice will be found equally pleasing and delightful to those who appreciate charm in the delivery of musical comedy songs.

The little, demure actress has an unaffected naturalness about her that is unspoiled by the glamor of the footlights. She just naturally and easily plays her part. Whether it is

"Experience's" Flying Girl

Aviation is the favorite sport of Miss Marie Horne, the very beautiful and fascinating young woman who so admirably portrays the role of "Experience" in the morality play, "Experience," which is the attraction at Pol's Theater this week.

While most actresses are fond of golf, tennis, boating or yachting, Miss Horne will have none of these. She does not even care for a motor, but prefers her airplane to everything else. A year ago, this little actress never dreamed for an instant that she would become so expert that she could drive an airplane and reach the proficiency in handling an aircraft that would entitle her to qualify under the rules

Attractions Coming To Local Theaters Week of March 16

POL'S—"Oh, Look!" musical comedy success; Elliott, Comstock and Gest's intimate production, with the Dolly Sister and Harry Fox. Book is by James Montgomery, lyrics by Joseph McCarthy, music by Harry Carroll, and the production was staged by Robert Milton and Edward Royce.

SHUBERT-GARRICK—Rachel Crothers' comedy, "39 East," with Henry Bull and Constance Binney; direction Lee and J. J. Shubert. Company includes Allison Skipworth, Lucille More, Edith, Gresham, Mildred Arden, Blanche Frederick, Victor Sutherland and Albert Carroll.

NATIONAL—Ruth Chatterton, in "The Merry Month of May," new comedy by George Scarborough, the author of "The Heart of Wexona."

BELASCO—"Yesterday," McDonough and De Koven comedy, with music; Lee and J. J. Shubert, sponsors; cast includes Ruth Miller, Emilie Lea, Skione Espino, Vernon Stiles, Harold Crane, Joseph Herbert, George Bicknell, J. K. Murray and others.

B. F. KEITH'S—Vaudeville; Gus Edwards & Co., with Vincent O'Donnell, Alice Furness and Beatrice Curtis; Mile. Daxie; Yvette Rugel, Jean Adair and company, Mullen and Coogan, Clifford and Willis, Challen and Keke and others.

COSMOS—Vaudeville; Charles McDonald and company, Krutings animals, Mildred Andre and Girls, Flagg and White, Frank Bush, Cramer and Ryan, William S. Hart, in "The Breed of Men."

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Stage and Screen Gossip

David G. Fischer will leave for Florida this week to make another picture.

Iola Forrester is the co-author of "The Unveiling Hand."

Tom Terriss has started directing Alice Joyce in "The Girl With a Heart."

Edward Jose is planning to become an independent producer on the completion of his work with Paramount.

Henry Gsell, who has played with Pearl White, has changed his name to Henry G. Sell.

Katherine Macdonald will be Louis Bennison's leading lady in "Speedy Meade."

Vitaphone has purchased the rights to "A Stitch in Time" from Oliver D. Bailey.

Madeline King is now playing the role of Lily in "A Little Journey," at the Vanderbilt, New York. She has been placed under contract by the Shuberts.

Taylor Graves has been released from the army. He was formerly with "Very Good, Eddie."

George W. Ripley is putting out an "Uncle Tom's Cabin" company to play under canvas.

Frank Bacon was given a dinner last Sunday evening by the Pleides Club at Reisenweber's, New York.

George McQuarrie and Cora Witherspoon have signed to appear in "She Would and She Did."

Walter Hast and John Harwood left for Chicago last week to arrange for the premiere of "Scandal."

Forrest Winant has been added to the cast of "Our Pleasant Sins," Thomas W. Broadhurst's new play.

Julian Alfred is staging a new vaudeville production by Arthur Jackson called "Good Night, Teacher."

Chester Withey has recovered from the "flu" and is again directing for Norma Talmadge.

H. Cooper Cliffe is out of the cast of "The Invisible Foe," due to illness. Robert Stevens is taking his part.

Lynn Fontanne has been engaged for leading role in "Made of Money," to be presented by George C. Tyler.

Jack Hazzard, the comedian, is mourning the loss of his mother, Mrs. Edward J. Hazzard, who died on Feb. 28.

Gertrude Vanderbilt, who has the role of Arbutus Quilty in "Listen, Lester," has signed with Cort for a long period.

Ruth Miller has been engaged for "Yesterday," the DeKoven comic opera now being rehearsed by the Shuberts.

Olive Windham, Jobyna Howland, Gilda Veresi, Eugene O'Brien and W. L. Thorne are included in the cast of "Red Heart."

Helen Montrose will remain with the Nora Bayes' production, "Ladies First," when it opens in Philadelphia, March 17.

Mary E. P. Thayer, the vaudeville authoress, is recovering from an attack of influenza in Providence, R. I., her home city.

Ruth Benson, John Stokes and Edward Arnold have been engaged to support Grace George in "She Would and She Did."

Fred Webster's musical comedy company in "Nearly a Hero" will tour the army camps, starting at Camp Merritt on March 24.

Evelyn Varden will be leading lady for Otis Skinner when he appears in the revival of "The Honor of the Family" in New York on March 17.

Hazel Rexford Fox, formerly in "Toot, Toot" and "Katinka," was married last week to George M. Landers, prominent in Connecticut politics.

Sidonia Espino has signed to play an important role in "Yesterday," the De Koven comic opera which the Shuberts will produce in the near future.

Lina Abarbanell stepped into the program at the Majestic Theater, Chicago, last week, replacing Eddie Leonard, who was forced to retire, due to illness.

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